

# Tregua

## Para Orquesta Sinfónica



**Emilio Mendoza**



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Ediciones de la Universidad Simón Bolívar



**TREGUA**  
**Emilio Mendoza**

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# Tregua

Para Orquesta Sinfónica



Emilio Mendoza  
1981  
(rev. 2006)



Ediciones de la Universidad Simón Bolívar  
Caracas

# Tregua

## Para Orquesta Sinfónica

### Notas del Programa

Esta obra fue compuesta por encargo del Ateneo de Caracas para conmemorar su 50º Aniversario en 1981 y fue creada en Düsseldorf, Alemania. En su versión original se estrenó el 28 de febrero de 1982 con la Orquesta Sinfónica Municipal de Caracas, Alfredo Rugeles, director, en la Sala José Félix Ribas, Teatro Teresa Carreño, Caracas, dentro del I Festival de Música Contemporánea. Fue ejecutada en el mismo año por la Radio Kamerorkest, Concertgebouw, Amsterdam, dirigida por Ernest Bour dentro de la serie "Musica Nova." Con la música, Carlos Orta realizó en 1986 una coreografía homónima para la compañía de danza Ballet Coreoarte, Caracas, la cual ha sido presentada en Alemania, Francia, E. U. A. y Venezuela. La presente edición incluye muchos cambios, correcciones y ajustes realizados a la versión original, la cual es sustituida completamente por la nueva. Esta fue estrenada por la OSA, Orquesta Sinfónica de Aragua, bajo la batuta de Alejandro Quilarque, el 23 de junio de 2006, en el Teatro de la Ópera de Maracay, edo. Aragua, Venezuela.

*Tregua* es una pieza lenta donde la expresión se manifiesta principalmente a través de la estructuración del color orquestal y la sutileza tímbrica. El autor ha experimentado con la estructuración del color musical desde su pieza *Secretos* para sexteto de viento (1979), donde propone un 99% *Klangfarbenmelodie*. Su objetivo de realizar una obra de arte idénticamente en color visual y color musical, utilizando últimamente animación por computadoras, ha producido colateralmente piezas como *Tregua*. Ella sugiere el descanso tenso, la pausa limitada por la lucha incansable, el último receso antes de la muerte. Es un cerrar de ojos leve sin soltar la vigilancia por todo lo que acecha, un deseo de paz atrapado por la incertidumbre de lo que se espera. El ambiente emocional de la pieza se resume en el poema del autor "Extinción" de su colección *Resonancias*.

Para cualquier información adicional de la pieza o del autor, puede escribir a [emiliomendoza@cantv.net](mailto:emiliomendoza@cantv.net) o consultar su página web en Google: Emilio Mendoza (<<http://prof.usb.ve/emendoza>>).

### Program Notes

*The work was commissioned by the Ateneo de Caracas in celebration of its 50th Anniversary in 1981, and was created in Düsseldorf, Germany. The original version received its premiere on the 28th of January, 1982, by the Orquesta Sinfónica Municipal, Alfredo Rugeles, conductor, at the José Félix Ribas Hall in the Teatro Teresa Carreño, Caracas, within the 1st Contemporary Music Festival. It was performed in the same year by the Radio Kamerorkest, Concertgebouw, Amsterdam, conducted by Ernest Bour, in the series "Musica Nova." With the music, Carlos Orta created in 1986 a choreography by the same name for the Ballet Coreoarte, Caracas, being performed in Germany, France, USA and in Venezuela. The present edition of the score includes many changes, corrections and adjustments made to the original version, which is substituted completely by the new one. This was premiered by the OSA, Araguan Symphonic Orchestra, Alejandro Quilarque, conductor, on the 23rd of June, 2006, in the Teatro de la Opera de Maracay, Aragua State.*

*Tregua, Spanish for "truce", is a slow piece where the expression evolves primarily through the structuring of orchestral color and the subtle use of timbre. The author has experimented with the structuring of musical color since his piece Secretos for wind sextet (1979), where he proposes a 99% Klangfarbenmelodie. His purpose of creating a work of art identically in visual and musical color, lately using computer animation, has produced collateral pieces such as Tregua. It suggests a tense rest, the limited pause in the untiring fight, the last breathing space before death. It is the slightly closing of the eyes, without unlocking the alertness for all that is on watch, a desire for peace seized by the uncertainty of the awaited. The emotional surroundings of the piece is resumed in the author's poem "Extinción" from the collection Resonancias.*

*For any further information on the piece or on the author, please write to [emiliomendoza@cantv.net](mailto:emiliomendoza@cantv.net) or consult his website in Google: Emilio Mendoza (<<http://prof.usb.ve/emendoza>>).*

# Tregua

## Orquesta Sinfónica/ *Symphonic Orchestra*

2	Flauti in Do; 2. + Flauto in Sol*
2	Oboi; 2. + Corno Inglese*
2	Clarineti in Sib*
1	Clarinetto Basso in Sib*
2	Fagotti
1	Contrafagotto
2	Corni in Fa*
2	Trombe in Sib*
2	Tromboni (Tenorbass)
1	Tuba Bassa in Fa, a 4 pistoni
12	Violini I
12	Violini II
8	Viole
8	Violoncelli
8	Contrabassi

### Símbolos / *Symbols*

S.P.	sul ponticello
S.T.	sulla tastiera
norm.	normale
sord.	con sordino

### Notas

- Los instrumentos marcados con un asterisco aparecen en la partitura escritos en Do.
- El Contrafagote y Contrabajo suenan una octava más abajo de lo escrito.
- Es importante lograr los crescendi con efectividad, llegando al punto de mayor intensidad con un acento en el tiempo y ritmo preciso en que es indicado. Se debe empezar suavemente del silencio y terminar similarmente el diminuendo, para lograr que el momento de cambio de timbre en los unísonos sea lo menos perceptible posible, especialmente a partir del compás 85.
- Ejecutar los S.P. a extremo. Las arcadas fueron sugeridas por el director de orquesta Alejandro Quilarque, Maracay.
- Duración: 13 minutos aproximadamente.

### Notes

- *The instruments marked with an asterisk are written in the score in C.*
- *The Double Bassoon and the Double Basses sound an octave lower than written.*
- *It is important that the crescendi are played effectively, reaching the point of maximum loudness with an accent precisely at the time and rhythm indicated. The crescendi should start smoothly from silence and similarly the diminuendo should end into silence, to obtain the change of timbre in the unisons to be as smooth as possible, specially from bar 85 onwards.*
- *Performe the S.P. at extreme. The bow directions were suggested by the orchestra conductor Alejandro Quilarque, Maracay.*
- *Duration: approximately 13 minutes.*

## Biografía



Compositor venezolano dedicado a la creación en diferentes ámbitos musicales, a la investigación musicológica y a la enseñanza a nivel universitario. Estudió en Inglaterra (Londres – GCE Niveles O y A), Venezuela (Caracas, Universidad Metropolitana – Certificado en Composición con Yannis Ioannidis; Escuela de Música J.M. Olivares, Guitarra con Flaminia de DeSola), Alemania (Düsseldorf, Robert Schumann Institut Musikhochschule – *Diplom in Komposition*), Ghana (Krokobitey, Percusión y Danza Africana con Mustapha Tettey Addy) y en los Estados Unidos (Washington, D. C., Catholic University of América – *Doctor of Musical Arts* en Composición). Ha realizado investigación de campo en Ghana, Trinidad y en Venezuela.

Ejecuta la guitarra clásica, eléctrica y folklórica, el cuatro, la bandola llanera y la percusión afro-latina. Ha desarrollado desde 1972 hasta la actualidad una actividad de ejecución y grabación con agrupaciones de música rock, folklore y jazz, grabando actualmente con el grupo ecológico Ozono Jazz. Fue cofundador y director de la Orquesta de Instrumentos Latinoamericanos ODILA, Profesor de Música en la Crane School of Music, State University of New York College at Potsdam, E. U. A., Profesor Invitado en el Institut für Musik und Musikpädagogik, Universität Potsdam, Alemania, Profesor en el Postgrado de Musicología de la Universidad Central de Venezuela, Caracas, y fue Presidente de FUNDEF, la Fundación de Etnomusicología y Folklore, Caracas.

Desde septiembre 1998 se desempeña como Profesor de Música en la Universidad Simón Bolívar, Caracas y es miembro fundador de la Sociedad Venezolana de Música Contemporánea (SVMC) y de la Asociación Internacional para el Estudio de la Música Popular, Rama Latinoamericana, Capítulo Venezuela (IASPM/AL-VE), habiendo sido presidente de ambas sociedades. Desde el 2004 ha sido miembro del Consejo Presidencial de la Sociedad Internacional de Música Contemporánea (ISCM). Ha presentado charlas y seminarios en Venezuela, América Latina, E. U. A. y Alemania. Su música se ejecuta internacionalmente (siete festivales de la SIMC). Ha obtenido premios, encargos, becas de investigación y becas de estudio. Sus trabajos musicales están publicados en Alemania, E.U.A y en Venezuela. Ha grabado con la WDR, Colonia, y publicado con Ediciones Tacuabé – Montevideo, FUNVES – Caracas, SVMC – Caracas, Plymouth Music – FL, E. U. A., y con la Society of Composers Inc., E. U. A.

Para más información sobre el autor y sus piezas, escriba a [emiliomendoza@cantv.net](mailto:emiliomendoza@cantv.net) o consulte su web en Google: Emilio Mendoza (<<http://prof.usb.ve/emendoza>>).

## Biography

Venezuelan composer dedicated to creation in different music fields, to musicological research, and to college level teaching. He studied in England, (London – GCE O & A Levels), Venezuela (Caracas, Universidad Metropolitana – Composition Certificate with Yannis Ioannidis; Juan Manuel Olivares Music School, Guitar with Flaminia de Desola), Germany (Düsseldorf, Robert Schumann Institut Musikhochschule – *Diplom in Komposition*), Ghana (Krokobitey, West African percussion and dance with Mustapha Tettey Addy) and in USA (Washington, D. C., the Catholic University of America – *Doctor of Musical Arts* in Composition). He has done field research in Ghana, Trinidad and Venezuela.

He performs Classical, Electric and Folk Guitars, the Cuatro, the Bandola Llanera and Afrolatin percussion. Since 1972 until now, he has developed an activity of performance and recording with folk, rock and jazz groups, recording at present with the ecological group Ozono Jazz. He cofounded and directed the Orchestra of Latin American Instruments ODILA, was Assistant Professor of Music at the Crane School of Music, State University of New York College at Potsdam, NY. He lectured at the Institut für Musik und Musikpädagogik, Universität Potsdam, Germany, as guest professor and at the Universidad Central de Venezuela, Caracas. He was President of FUNDEF, the Foundation of Ethnomusicology and Folklore, Caracas.

Since September 1998, he works as Professor of Music at the Simón Bolívar University in Caracas, and is founding member of the Venezuelan Society for Contemporary Music (SVMC) and of the International Association for the Study of Popular Music, Latin American branch, Venezuelan Chapter (IASPM/AL-VE), having been president to both societies. Since 2004 he is a member of the Presidential Council of the International Society for Contemporary Music (ISCM). He has presented lectures and seminars in Venezuela, Latin America, USA and Germany. His works are performed internationally (seven ISCM festivals). Has obtained many awards, commissions, research grants and scholarships. His works are published in Germany, USA and in Venezuela. Has recorded with the West Deutsches Rundfunk, Cologne, Germany, and published with Ediciones Tacuabé, Montevideo, FUNVES – Caracas, SVMC – Caracas, Plymouth Music – FL and with the Society of Composers Incorporated (SCI) in the USA.

For more information about the author and his pieces, please write to [emiliomendoza@cantv.net](mailto:emiliomendoza@cantv.net) or visit his website in Google: Emilio Medoza (<<http://prof.usb.ve/emendoza>>).

## **EXTINCIÓN**

Sombras de luna

más profundas  
que en noche oscura

traen sospecha,

presión en mi acecho,  
(. . . la muerte segura . . .)

de trazos que en sed  
de caminos

no hacen

sombra sin huella  
ni existencia en memoria.  
Tan cerca de mí

(. . . que te presiento . . .)

## **EXTINCTION**

Shadows of moon

deeper  
than from dark night

bring suspicion,

pressure on my ambush,  
(. . . the unfailing death . . .)

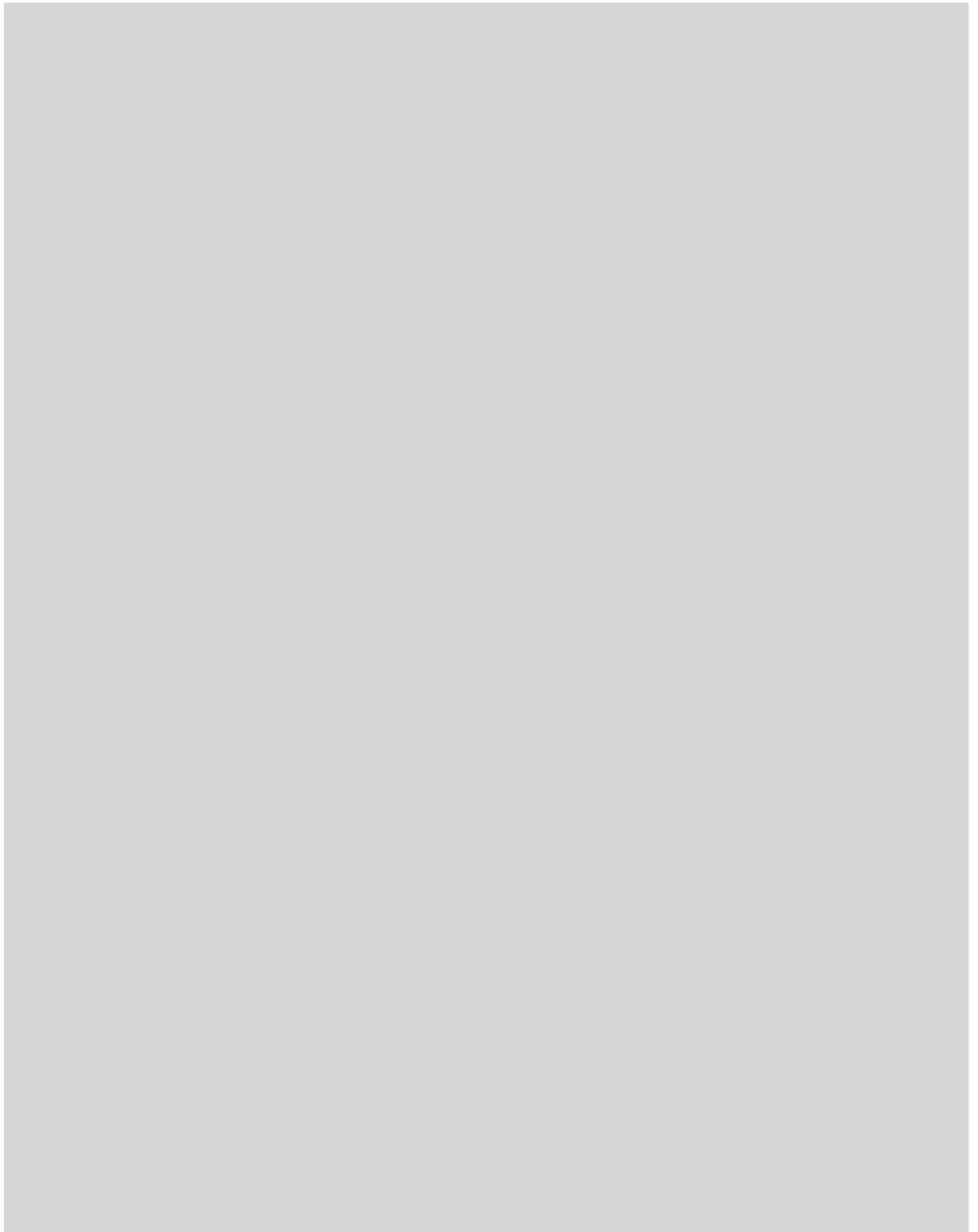
of contours in thirst  
of paths

unbringing

vestigeless shade  
nor existence in memory.  
So close to me

(. . . I sense of you . . .)

E. Mendoza, *Resonancias*,  
<http://prof.usb.ve/emendoza>





# Tregua

Emilio Mendoza

69 44 8va-----

Flauto 1 in Do *ff* *mp*

Flauto 2 in Do / Sol (Fl. in Do) *ff* *mf*

Oboe 1 (Oboe) *ff* *p* *mf*

Oboe 2 / Corno Inglese\* *ff* *mf*

Clarinetto 1 in Sib\* *sfp* *mp* *mf*

Clarinetto 2 in Sib\* *sfp* *mf* *mf*

Clarinetto Basso in Sib\* *ff* *f* *f* *mp*

Fagotto 1 *ff* *p* *mp*

Fagotto 2 *ff* *p* *mp*

Contrafagotto *f* *f* *mp* *mp*

Corno 1 in Fa\* *ff* *mf* *ff* *mp*

Corno 2 in Fa\* *ff* *mf* *mf*

Trombe 1 in Sib\* *sfp* *mf* *sord.* *mp*

Trombe 2 in Sib\* *sfp* *mp*

Trombone 1 *f* *f*

Trombone 2 *f* *mf* *p*

Tuba in Fa *ff* *f* *in loco* *mf* *mf*

Violini 1 *ff* *ppp* *15va* *mf* *ff* *ppp*

Violini 2 *ff* *ppp* *15va* *mf* *ff* *ppp*

Viola *non div.* *ff* *mp*

Violoncelli *div.* *ff* *ff* *tr/ti* *f* *mp*

Contrabassi *div.* *ff* *ppp* *tr/ti* *f* *mp*

\*Nella partitura in Do

Editorial Equinoccio  
Universidad Simón Bolívar

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The image displays a page of a musical score for an orchestra, page 22, section B. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are:

- Flt. 1
- Flt. 2
- Ob. 1
- Ob. 2 / Cor. Ing. (Cor. Ing.)
- Cla. 1
- Cla. 2
- Fgt. 1
- Fgt. 2
- Contrgt.
- Cor. 1
- Cor. 2
- Tr. 1
- Tr. 2
- Tbn. 1
- Tbn. 2
- Vln. 1
- Vln. 2
- Vie.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- mp* (mezzo-piano) for many instruments.
- pp* (pianissimo) for the Violin 1 part in the final measure.
- Performance instructions: *sord.* (sordina), *div.* (divisi), and *via sord.* (via sordina).
- Section marker **B** in a box at the top right.
- Rehearsal mark *S.P.* (Sordina Piana) above the Violin 1 staff.

27 (8va)----- in loco  $\text{♩} = 44$  **C**

Flt. 1  
 Flt. 2  
 Ob. 1  
 Ob. 2 / C.1  
 Cla. 1  
 Cla. 2  
 Cla. Bas.  
 Fgt. 1  
 Fgt. 2  
 Cor. 1  
 Cor. 2  
 Tr. 1  
 Tr. 2  
 Trbn. 1  
 Trbn. 2  
 Tuba  
 Vln. 1  
 Vln. 2  
 Vln. 2  
 Vcl.  
 Vcl.  
 Vc.  
 Cb.

in loco *ff* *mf* *mp* *mf*  
 in loco *ff* *mf* *mp* *mf*  
 (Cor. Ing.) *mp* *ff* *p* *mf*  
*mp* *ff* *f* *pp* *p* *mf*  
 in loco *ff* *p* *mf* *f* *mf*  
 in loco *ff* *p* *mf* *f* *mf*  
*ff* *f* *mf* *mf*  
*mp* *ff* *f* *pp* *f* *pp* *mf* *mf*  
*mp* *ff* *f* *pp* *f* *pp* *mf* *mf*  
 via sord. *ff* *p* *mf* *mf*  
 via sord. *ff* *p* *mf* *mf*  
 via sord. *ff* *mp* *f* *pp* *mf*  
 via sord. *ff* *mp* *f* *pp* *mf*  
 via sord. *ff* *f* *pp* *mf*  
 via sord. *ff* *f* *pp* *mf*  
 via sord. *ff* *f* *pp* *mf*  
 via sord. *ff* *f* *pp* *mf*  
 (8va)----- *ff* *f* *pp*  
 div. *ff* *p* *p* *mp*  
 S.P. div. V *p* *p* *mp*  
 S.P. non div. V *p* *mp*  
 S.P. div. V *mp* *mp*  
 div. *ff* *pp* *p* *mp* *mp*  
 S.T. div. V *p* *mp* *mp*  
 S.T. div. V *mp* *mp*  
 S.T. div. V *mp* *mp*  
 S.T. div. V *mp* *mp*  
 div. *ff* *f* *pp* *mf* *mf*  
 S.P. non div. V *f* *pp* *mf* *mf*  
 S.P. div. *f* *pp* *mf* *mf*  
 S.P. non div. V non div. *f* *pp* *mf* *mf*

FR. 1 *mf*

FR. 2 *mf*

Ob. 1 *mf* *mp*

Ob. 2 / C. 1. (Cor. Ing.) *mf* *mp*

2. muta in Flt in Do

2. muta in Ob.

Cla. 1 *mf* *mf* *ff*

Cla. 2 *mf* *mf* *ff* *in loco*

Cla. Bas.

Fgt. 1 *f* *mf* *mp* *ff*

Fgt. 2 *mf* *mf* *mp* *ff*

Ctrigt. *f*

Cor. 1 *mp*

Cor. 2 *mp*

Tr. 1 *mf* *mp* *sord.* *p* *via sord.*

Tr. 2 *mf* *mp* *sord.* *p* *via sord.*

Tbn. 1 *mf* *mf* *mf* *ff* *sord.*

Tbn. 2 *mf* *mf* *mf* *ff* *senza sord.*

Vln. 1 *mp* *mp* *p* *p* *(b2)* *(b2)*

Vln. 2 *mp* *mp* *p* *p* *(b2)* *(b2)*

Vcl. *mp* *mp* *p* *p* *div.* *mf*

Vcl. *mp* *mp* *p* *p*

Vo. *S.P. non div.* *mf* *mf* *sord. S.T. div.* *mf* *V*

Cb. *S.P. div.* *f* *f* *f* *ff* *norm. div.* *ff*

FR. 1  
FR. 2  
Ob. 1  
Ob. 2 / C. I.  
Cla. 1  
Cla. 2  
Cla. Bas.  
Fgt. 1  
Fgt. 2  
Crtfgt.

Musical score for woodwinds and strings. The woodwinds (FR. 1, FR. 2, Ob. 1, Ob. 2 / C. I., Cla. 1, Cla. 2, Cla. Bas., Fgt. 1, Fgt. 2, Crtfgt.) play a melodic line with dynamic markings of *p* and *ff*. The strings (Fgt. 1, Fgt. 2, Crtfgt.) provide harmonic support.

Cor. 1  
Cor. 2  
Tr. 1  
Tr. 2  
Trbne. 1  
Trbne. 2  
Tuba

Musical score for brass instruments. The horns (Cor. 1, Cor. 2) and trumpets (Tr. 1, Tr. 2) play a melodic line with dynamic markings of *f*, *mf*, and *p*. The trombones (Trbne. 1, Trbne. 2) and tuba provide harmonic support with dynamic markings of *mp* and *ff*. The tuba part includes the instruction "via sord.".

Vln. 1  
Vln. 2  
Vie.  
Vc.  
Cb.

Musical score for strings. The violins (Vln. 1, Vln. 2) play a melodic line with dynamic markings of *ff* and *ppp*. The viola (Vie.), cello (Vc.), and double bass (Cb.) provide harmonic support with dynamic markings of *p* and *ff*. The double bass part includes the instruction "S.P. div. V".





FR. 1 (Fl. in Sol) *p* *mp* *p* 2. muta in Fl. in Do

FR. 2 *p* *mp*

Ob. 1 (Cor. Ing.) *p*

Ob. 2 / C. I. *p*

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Cl. Bas. *f* *f* *mp* *p*

Fgt. 1 *p*

Fgt. 2 *p*

Cltrgt. *f*

Cor. 1 *f* *p*

Cor. 2 *f* *p*

Tr. 1 *sord.* *p* *via sord.* *p*

Tr. 2 *sord.* *p* *via sord.* *p*

Trbne. 1 *via sord.* *f* *f* *f* *p*

Trbne. 2 *via sord.* *f* *f* *f* *p*

Tuba *f*

Vln. 1 *(G<sup>tr</sup>)* *via sord. div.* *ff* *pp* *f* *pp* *pp*

Vln. 2 *(G<sup>tr</sup>)* *via sord. div.* *ff* *pp* *f* *pp* *pp* *non div.* *V* *p*

Vcl. *sord. div.* *p* *div.* *V* *via sord. div.* *V* *mf* *div.* *V* *p*

Vc. *S.P. non div.* *f* *div.* *ff*

Cb. *V* *f* *div.* *ff*

FR. 1  
FR. 2  
Ob. 1  
(Cor. Ing.)  
Ob. 2 / C. I.  
Cla. 1  
Cla. 2  
Cla. Bas.  
Fgt. 1  
Fgt. 2  
Ctrbgt.  
Cor. 1  
Cor. 2  
Tr. 1  
Tr. 2  
Trbn. 1  
Trbn. 2  
Tuba  
Vln. 1  
Vln. 2  
Vle.  
Vc.  
Cb.

*p*, *mp*, *sord.*, *sord. non div.*, *sord. div.*, *via sord.*

2 muta in F# in Sol

via sord.

S.P. div. V

ff > pp

div. S.P.

tr/tb S.P.

mf >

Detailed description of the musical score: This page contains the musical score for measures 68 through 71. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute 1 and 2, Oboe 1 and 2 (with Cor Anglais), Clarinet 1 and 2, Bass Clarinet, Fagotto 1 and 2, Contrabassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2 (with Tuba), Violin 1 and 2, and Cello. The score features various musical notations such as dynamics (mp, p, mf, ff, pp), articulation (accents, slurs), and performance instructions like '2 muta in F# in Sol' and 'via sord.'. A rehearsal mark 'H' is placed above measure 68, and a tempo marking '♩ = 46' is located at the top right. The bottom of the page features a large 'mf >' dynamic marking.

FL. 1 (Flt. in Sol)

FL. 2

Ob. 1 (Cor. Ing.)

Ob. 2 / C. I.

Cla. 1 (8va)

Cla. 2 (8va)

Cla. Bas.

Fgt. 1

Fgt. 2

Ctrftg.

Cor. 1 (via sord.)

Cor. 2 (via sord.)

Tr. 1 (via sord.)

Tr. 2 (via sord.)

Trbne. 1

Trbne. 2

Tuba

Vln. 1 (8va) (trtt S.P.)

Vln. 2 (trtt S.P.)

Vle. (via sord., S.P. div. V)

Vc. (via sord., V)

Cb. (S.P., S.P. div. V)

Dynamic markings: *mp*, *mf*, *f*, *ff*, *p*, *p sub.*, *crescendo*, *respirare ad lib.*, *via sord.*, *trtt S.P.*, *S.P. div. V*, *V nom.*

81  $\text{♩} = 44$  J  $\text{♩} = 46$

Fl. 1 *ff*  $\text{p}$

Fl. 2 *ff*  $\text{p}$

Ob. 1 *ff*  $\text{p}$

Ob. 2 / C. 1 *ff*  $\text{p}$

Cla. 1 *ff*  $\text{p}$  (8va) --- in loco

Cla. 2 *ff*  $\text{p}$  (8va) --- in loco

Cl. Bas. *ff*  $\text{mf}$   $\text{p}$

Fgt. 1 *ff*  $\text{p}$

Fgt. 2 *ff*  $\text{mf}$   $\text{p}$

Ctrfgt. *ff*  $\text{mf}$

Cor. 1 *ff*  $\text{mf}$   $\text{p}$  sord.

Cor. 2 *ff*  $\text{mf}$   $\text{p}$  sord.

Tr. 1 *ff*  $\text{p}$  sord. sem pre

Tr. 2 *ff*  $\text{p}$  sord. sem pre

Trbne. 1 *ff*  $\text{mf}$

Trbne. 2 *ff*  $\text{mf}$

Tuba *ff*  $\text{mf}$

Vln. 1 *ff*  $\text{p}$   $\text{mp}$  15 S.T. div. sord. S.T. sem pre

Vln. 2 *ff*  $\text{p}$  S.T. sem pre

Vie. *ff*  $\text{p}$  S.T. sem pre

Vc. *ff*  $\text{p}$   $\text{mp}$   $\text{ppp}$  sord. S.T. div. V

Cb. *ff*  $\text{p}$   $\text{mp}$  sord. via sord.

Musical score for page 89, featuring woodwinds, brass, and strings. The score is arranged in a system with 18 staves. The instruments are: Flute 1 (Flt. 1), Flute 2 (Flt. 2), Oboe 1 (Ob. 1), Oboe 2 / Cor Anglais (Ob. 2 / Cór. Ing.), Clarinet 1 (Cla. 1), Clarinet 2 (Cla. 2), Clarinet Bass (Cla. Bas.), Fagot 1 (Fgt. 1), Fagot 2 (Fgt. 2), Cor 1 (Cor. 1), Cor 2 (Cor. 2), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin 2 (Vln. 2), Viola (Vie.), and Violoncello (Vc.).

Key performance markings include dynamics such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo), along with accents and slurs. Specific performance instructions are noted, such as "(Flt. in Sol)" for Flute 1 and "(Cór. Ing.)" for Oboe 2. The string section includes markings for "I corda", "II corda", and "III corda" for the Violin 2 part.

Musical score for page 97, featuring woodwinds, brass, and strings. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 / Cor Anglais (Ob. 2 / Cor. Ing.), Clarinet 1 (Cla. 1), Clarinet 2 (Cla. 2), Clarinet Bass (Cla. Bas.), Fagot 1 (Fgt. 1), Fagot 2 (Fgt. 2), Cor 1 (Cor. 1), Cor 2 (Cor. 2), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Trbne. 1), Trombone 2 (Trbne. 2), Violin 2 (Vln. 2), Viola (Vie.), and Violoncello (Vc.).

Key markings and dynamics include: *(Fl. in Sol)*, *(Cor. Ing.)*, *< p*, *p*, *III corda*, *II corda*, *I corda*, and *v*.

This page contains the musical score for measures 105 through 110. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 / Clarinet in C (Ob. 2 / C.I.), Clarinet 1 (Cla. 1), Clarinet 2 (Cla. 2), Clarinet Bass (Cla. Bas.), Fagot 1 (Fgt. 1), Fagot 2 (Fgt. 2), Contrabass (Crtgt.), Cor 1, Cor 2, Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Trbne. 1), Tuba, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vie.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include dynamics such as *p*, *mf*, *f*, *ff*, and *pp*. Specific markings for Flute 1 include "(Fl. in Sol)" and "<math>p ></math>". For Flute 2, there is a "<math><p></math>" marking. Oboe 1 is marked "(Cor. Ing.)". The Fagot 1 part includes a key signature change to B-flat major. The Violin 1 part features a "div. norm." marking and a "15<sup>mo</sup>" measure repeat sign. The Viola part has a "V" marking. The Violoncello part includes a "div." marking and a "b7<sup>is</sup>" marking. The Contrabass part has a "div." marking and a "V" marking.



FR. 1 (Fl. in Sol)

FR. 2

Ob. 1

Ob. 2 / C.I.

Cla. 1

Cla. 2

Cla. Bas.

Fgt. 1

Fgt. 2

Ctrfgt.

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Trbne. 1

Trbne. 2

Tuba

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

II corda

III corda

I corda

S.P. div.

15<sup>m</sup>

mf

f

p

Fl. 1 (Flt. in Sol)

Fl. 2 *mp*

Ob. (Cor. Ing.)

Ob. 2 / C. I.

Cla. 1

Cla. 2

Cla. Bas. *mf* *mp*

Fgt. 1 *mp*

Fgt. 2 *mp*

Crfgt. *mf* *mp*

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Trbne. 1

Trbne. 2

Tuba *mf* *mp* *mp*

Vln. 1 *mf* *f* S. T. div. 15<sup>ma</sup> 15<sup>ma</sup>

Vln. 2

Vle. III corda

Vc. *mf* *f*

Cb. *mf* *f* *Lunga possibile* *Perdendosi lento possibile al niente...*



